ROERICH

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UBLISHERS

ROERICH, NIKOLAY KONSTANTINOVICH, 1877-1947

ROERICH

Compiled and Edited
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NEW PUBLICATIONS:

ADAMANT by ROERICH
A Collection of Essays of the Great Master
$1.00

WORLD OF ROERICH by NINA SELIVANOVA
A Biography of the Artist by the Well-known Russian Writer $1.50

MICULA BOYANOVICH
by GEORGE GREBENSTCHIKOFF
(In Preparation) A Story of Russian Life by one of the Greatest Contemporary Russian Authors $2.50

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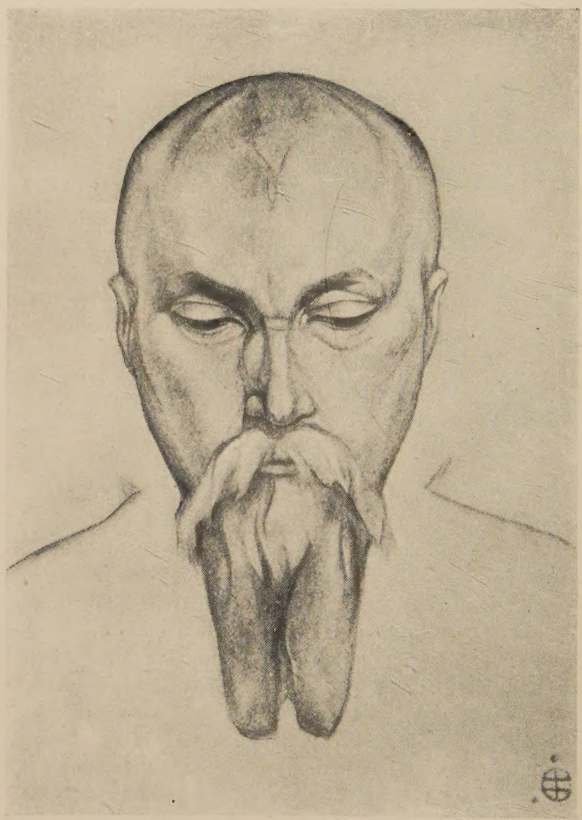


NICHOLAS ROERICH

From a Portrait by
SVIATOSLAV ROERICH

NICHOLAS ROERICH

"True Art is the expression of the radiant spirit.
Through Art thou hast the light."
—LEAVES OF MORYA'S GARDEN.

ROERICH must be counted among those few who through the epochs of history stand out as supreme prophets of their age. It is as though he had found some higher summit from which to overlook the entire horizon of human activity. Wheresoever he turns his creative ardor, there can be perceived the searching quality of a spirit that sounds to its full depths the stream of universal knowledge.

Such an all-embracing spirit is Roerich whether we study his achievements as architect, as educator, as archaeologist, as poet, as painter or as prophet. From his quests into one field of creation he draws inspiration for other fields, expounding in his own accomplishments the truth that all creation comes from a single source.

From his boyhood Roerich is fascinated by the visage of antiquity, exploring the ancient remains of his country and experiencing for himself the thrill of intimacy with the past. Thus, he becomes one of the great archaeologists and adds his discoveries to the sum of human knowledge. And so does he learn—from the impersonal aspect of time—the place of man in the creative plan.

So, too, in his architectural researches, in his trips through Russia studying the vast influences which have laid their impress on Russian architecture. He sees the significance of Russia's earliest creation and in paintings and writings champions the preservation of this art. And he rouses a real love of early creation.

As an educator Roerich builds up the Academy of the

Society for the Encouragement of Arts in Petrograd under his directorate, to a still greater institution embodying his high ideals of teaching. Here, too, he is able to spread a wider appreciation of all arts, and even then shows his faith in American art by organizing the first exhibition of American paintings in Russia.

In his writings, too, we see this universal note—his poetry throbs with a symbolism of firm and triumphant rhythm.

It is in his painting, however, that his genius leaps to its fullest flame. Here does that experience gathered by his versatile spirit reach its zenith. The beginning of his creative work is at once a conquest. His retrospect view of man reveals itself in the sense of antiquity which veils his early paintings. Through conceiving the world's twilight hours, he is able to transmit an ageless spirit to his art.

One of Roerich's first great steps is the determination of a defined style of expression. This style has a deeply underlying significance, for it again reveals the characteristic greatness of the man who studies with the understanding not merely of his own time but of all time. Thus the image which he creates possesses the luster of a spiritual sight. It is not merely terrestrial beauty concerned with detail; something has been added, something immortal. No longer is his work subject to the fluctuation and the reiterated decay of earthly beauty—this transmutation has lent to his conception an eternal aspect.

Thus solving the problem of his creative mode, he is free to venture endlessly in search of his themes. And here his resources are unlimited, for within him, he holds the seasame to unfathomed worlds. No artist perhaps has ever showed a greater universality of theme and subject, nor ventured more fearlessly into wider spiritural provinces.

And to further glorify this aspect Roerich draws from the full radiance around him; his works vibrate with supreme harmonies and throb with that resplendence of color which makes man worshipful of nature. Where in history has a man used such an array of pure color with such overwhelming strength! It is not to be wondered that "Roerich Color" has become a byword. His rocks and mountains with their feeling of power seem like the inevitable forces of destiny. His skies casting their mood of brilliance over each painting, disclose heaven's proudest banners; and his distances so without detail, yet so significant, bespeak infinity.

He attains another summit with his religious pictures such as "Saint Boris and Saint Gleb," "Fiery Furnace," "Treasure of the Angels." In these he seems to transfigure the spirit of the ancient Russian church paintings. For, long previous to the general recognition of ecclesiastic art, he understood its greatness and predicted its wider appreciation.

Another aspect—perhaps the most significant of all—is found in his prophetic paintings. Since 1910 some of Roerich's greatest canvasses seemed enveloped in a mood of prevision and foreboding. It was as though the spirit of Roerich had pierced beneath the seeming calm of those years and had seen the fomenting chaos. "Heaven's Battle," "The Last Angel" and "Cry of the Serpent" bespeak a prophecy of the terrible conflict ahead. And it is the same intuition which inspires Roerich's paintings thenceforward. During the dismal war years, his faith in the ultimate spiritual regeneration comes to light in his paintings of the Saints with their promise of benediction.

With the period commencing with his arrival in America, Roerich has thus far reached the consummation of his creative life. His wide resources are apparent and his genius, so simple yet so triumphant, arouses new

activities. In Chicago he founds Cor Ardens, an international society of Artists. In New York in 1921 he organizes the Master Institute of United Arts, for the first time bringing the teaching of all arts under one roof. And the following year he organizes Corona Mundi, the International Art Center with its wide educational purpose of spreading greater love of beauty.

Nor does his own production lessen in America. Instead it seems to attain climatic force, and his prophetic vision becomes apocalyptic. Clearly is this discerned in his "Sancta Series" and in his "Messiah" paintings, his latest messages, where he perceives the fulfillment of age-old legends in the new world of America. In these works it is as though there was crystallized the eternal moment when past and present blend and recede before the future. The morning stars pale before the sun, rising effulgent in victory!

In "Bridge of Glory" we see Saint Sergius amid the beauties of Maine, and beholding the Northern Lights, he contemplates upon the Bridge of Glory uniting all men.

"Legend" and "Miracle" ("Messiah" Series) picture the fulfillment of two ancient legends. The first is founded on the belief that the Messiah shall come in a cloud and the sword shall be as a comet in his hand. And so a youth walks in the wide-spreading Arizona landscape reading from the old scroll, while behind him already rises the white cloud. In "Miracle" we perceive the outlines of the Grand Canyon like an ancient temple and in the foreground, seven figures are prostrated before an advancing radiance crossing a bridge in fulfillment of the legend that Messiah will come across a bridge. With such prophetic visions does Roerich take man to the gates of heaven!

Whoever looks on Roerich's art is borne upwards by the promise within, for his universal appeal is evidenced not alone by the fact that his works are spread in the

museums and collections of some twenty-one countries. With a spirit akin to folk art, his work speaks to the souls of men. Connoisseurs, the simple people and even children seem to find within the paintings the answer to some deep-felt and unuttered hope.

Hence can one discern why Roerich stands as the voice of an epoch. His creation and activity sum up the trend of human progress and penetrate universal secrets. Man to him is important as he takes his place in the plan of eternity. And he discerns, too, the part which Nature plays as the eternal witness to the upward progress: Whether under the ever-varying skies, within the cool forest or under the shade of the mountain, man treads his upward way while within him an eternal voice beckons him onward.

Other creators have found their happiness in making a record of their day—of a moment of infinity. Not so Roerich: His art bears to other paintings the same undying aspect as Scripture to men's writings. He concerns himself not with the temporary but with the immortal. The gaunt shadows which now creep over the earth distorting the real visage of man do not disarm him. He sees beyond and knows with full faith that dawn is ahead and with it, victory and universal peace.

As he proclaims: "The sign of Beauty will open all sacred gates. Beneath the sign of beauty we walk joyfully. With beauty we conquer. Through beauty we pray. In beauty we are united. And now let us affirm these words—not on the snowy heights but amidst the turmoil of the city. And realizing the path of true reality we greet with a happy smile the future."

THE PUBLISHERS.

(The following sixty-three reproductions have been chosen from more than 1500 paintings thus far created by the artist.)

THE SQUARE IN PUTIVILE
"Prince Igor"
Roerich Museum, New York

POLOVETSKY CAMP
"Prince Igor"
Detroit Art Institute, Michigan

THE BATTLE

Museum of Alevander III, Petrograd, Russia

HEAT OF THE EARTH

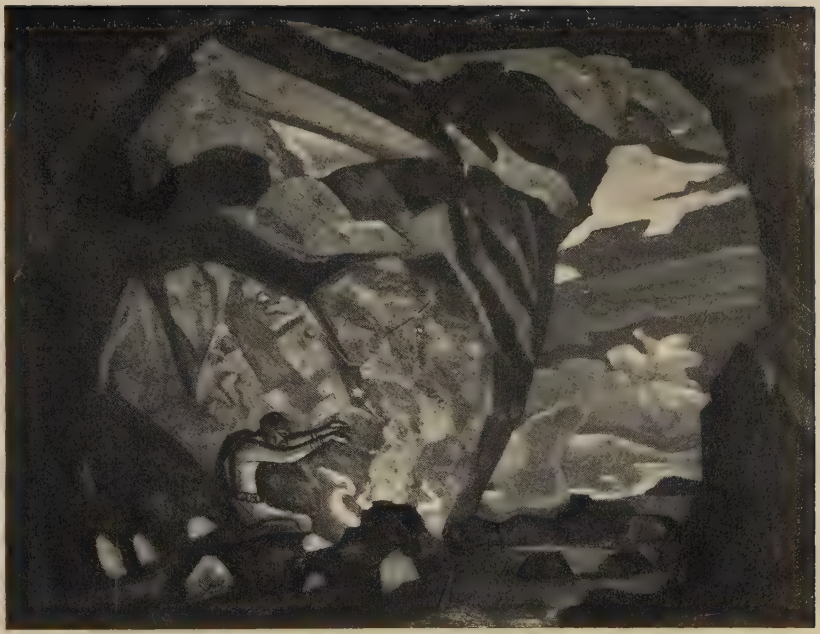
Roerich Museum, New York

THE CITY OF THE SERPENT

Roerich Museum, New York

CONQUEST OF KAZAN

Mural Decoration of Moscow Railroad Station, Russia



THE WEAVER OF SPELLS

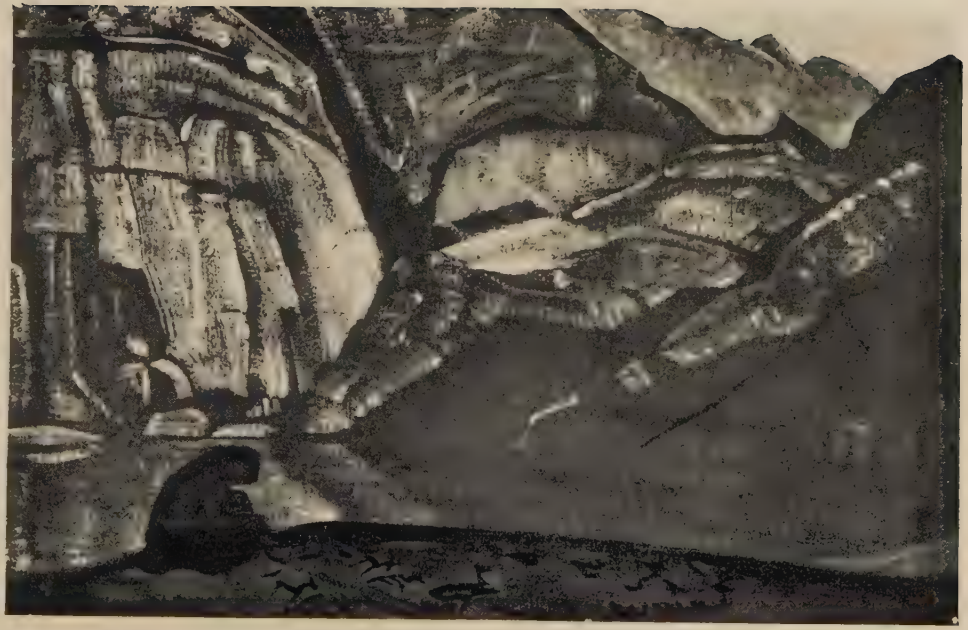
THE MISER

Roerich Museum, New York

PSKOV
"Pskovitianka"
Roerich Museum, New York

CORRIDOR IN THE CASTLE

Omaha Art Institute, Nebraska



THE SECRET SIGNS

Roerich Museum, New York

VALLEY OF YARILA FROM "SNEGOUROTCHKA"

Roerich Museum, New York

"Snegourotchka Series"
Roerich Museum, New York

SADKO'S PALACE

Collection Adolph Lewisohn, New York

THE SHORE NEAR LEDENETZ TOWN

Roerich Museum, New York

TRISTAN AND ISOLDE

Roerich Museum, New York

TRISTAN AND ISOLDE

Roerich Museum, New York

CLOUDS

Collection of J. B. Hubrecht, Secretary of Netherland Legation, Washington, D. C.

THE COMMAND

Roerich Museum, New York

THE SHORE

Roerich Museum, New York

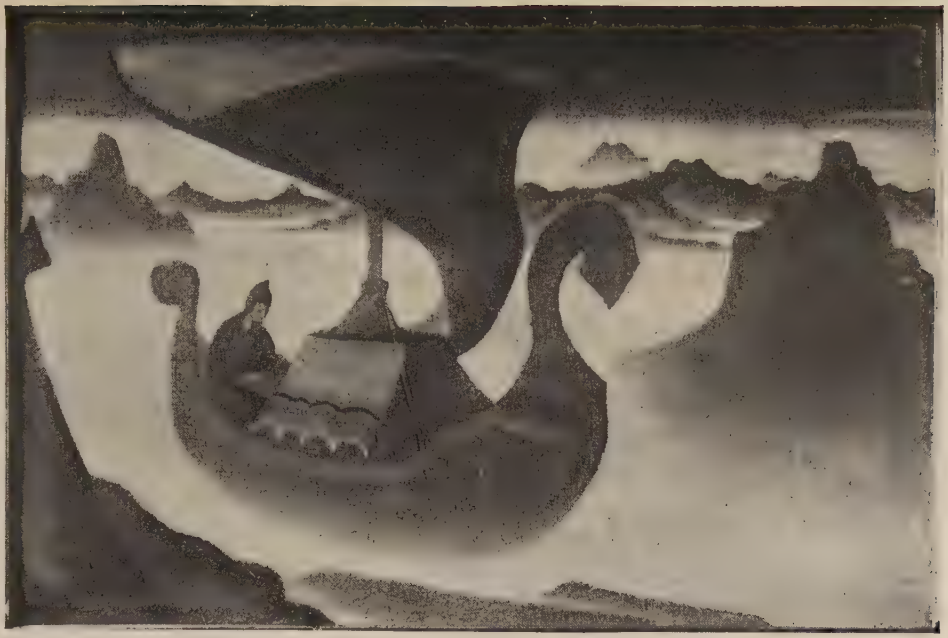
LAKE OF LADOGA, FINLAND

Roerich Museum, New York

LAKE OF HYMPOLA, FINLAND
Roerich Museum, New York

SOLOVETSKI MONASTERY

Roerich Museum, New York

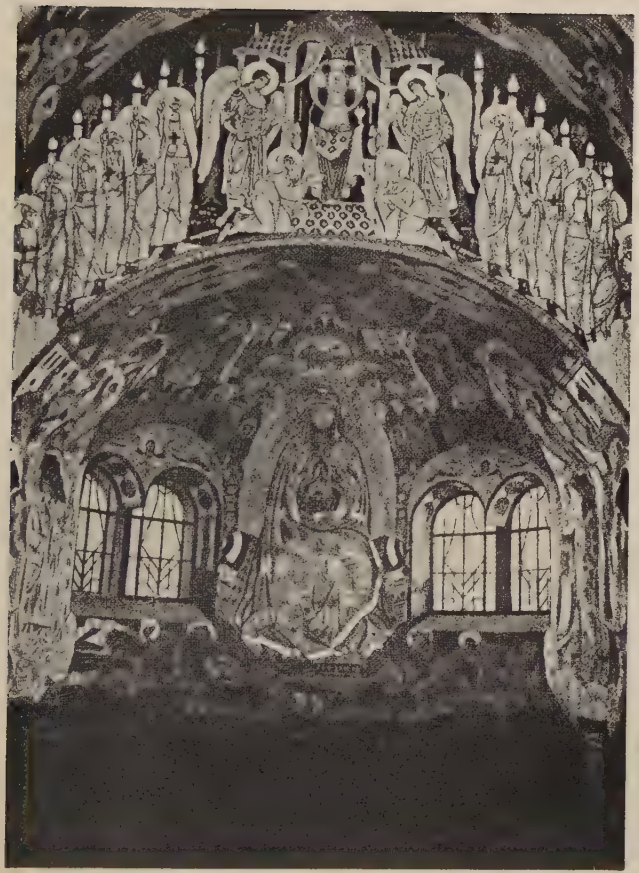


THE UNKNOWN SINGER

Collection of Ethel Massey Holmes and Medill Smith Gates
Kansas City, Mo.

REPENTANCE

Roerich Museum, New York

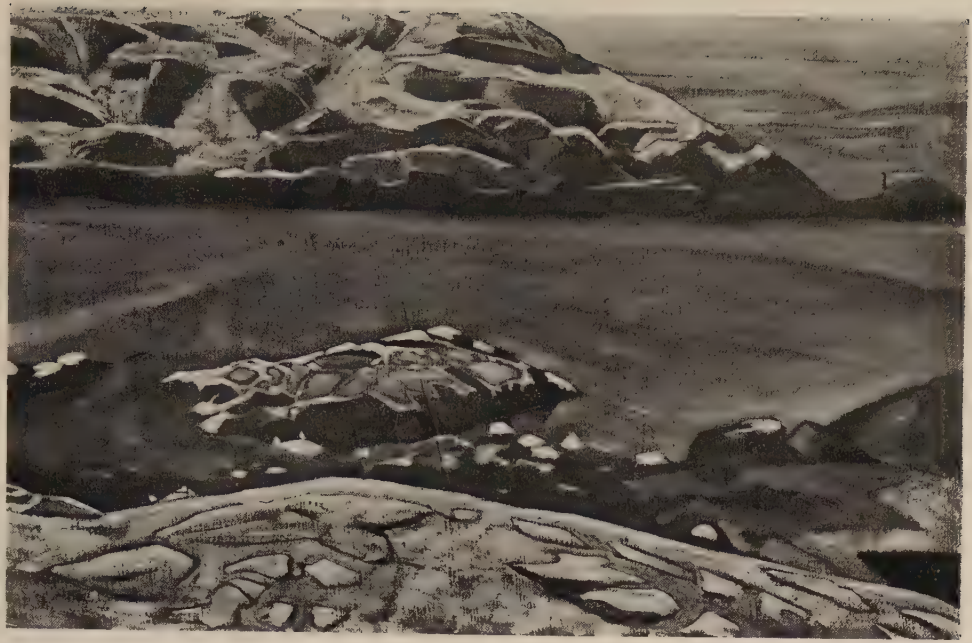


THE HOLY MOTHER

Mural Decoration in the Chapel at Talashkino, Russia

ENDLESS TRACKS

Collection Mary B. Longyear, Brookline, Mass.



"Ocean Series"
Roerich Museum, New York

KNIGHT OF THE MORNING
Roerich Museum, New York

SONG OF THE MOON

Roerich Museum, New York

LANGUAGE OF THE BIRDS
Roerich Museum, New York

DREAM OF THE ORIENT

Roerich Museum, New York

SONG OF THE MORNING
Roerich Museum, New York

CHURCH OF OLD NOVGOROD

Roerich Museum, New York

THE SECRET OF THE WALLS

Collection of John Spaulding
Boston, Mass.

NOT GONE YET

Roerich Museum, New York

SNOW GUARDIANS
Roerich Museum, New York

NEW MEXICO

Roerich Museum, New York

SANTA FE, NEW MEXICO

Roerich Museum, New York

GRAND CANYON, ARIZONA

Roerich Museum, New York

AND WE OPEN THE GATES

"Sancta Series"

And We Do Not Fear

"Sancta Series"
Roerich Museum, New York

AND WE CONTINUE FISHING
"Sancta Series"

AND WE ARE TRYING
"Sancta Series"
Roerich Museum, New York

And We See

"Sancta Series"
Roerich Museum, New York

AND WE BRING THE LIGHT

"Sancta Series"
Roerich Museum, New York

"Himself Came"

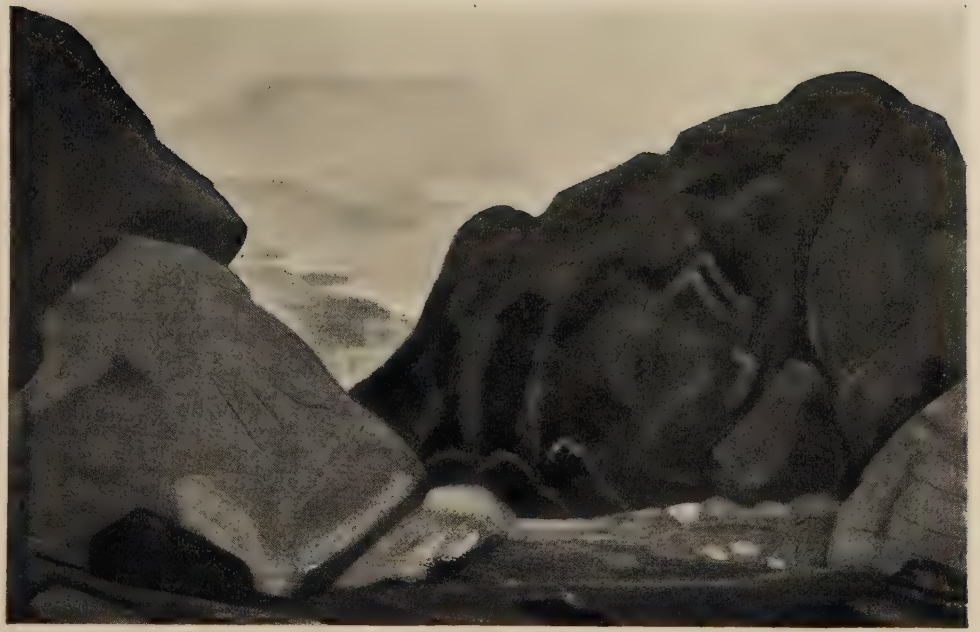
Collection of Louis L. Horch
New York

THE MESSENGER

Roerich Museum, New York

SAINT SERGIUS
Roerich Museum, New York

MONHEGAN, MAINE
"Ocean Series"
Roerich Museum, New York



MONHEGAN, MAINE
"Ocean Series"
Roerich Museum, New York

MONHEGAN, MAINE
"Ocean Series"
Roerich Museum, New York

MONHEGAN, MAINE
"Ocean Series"
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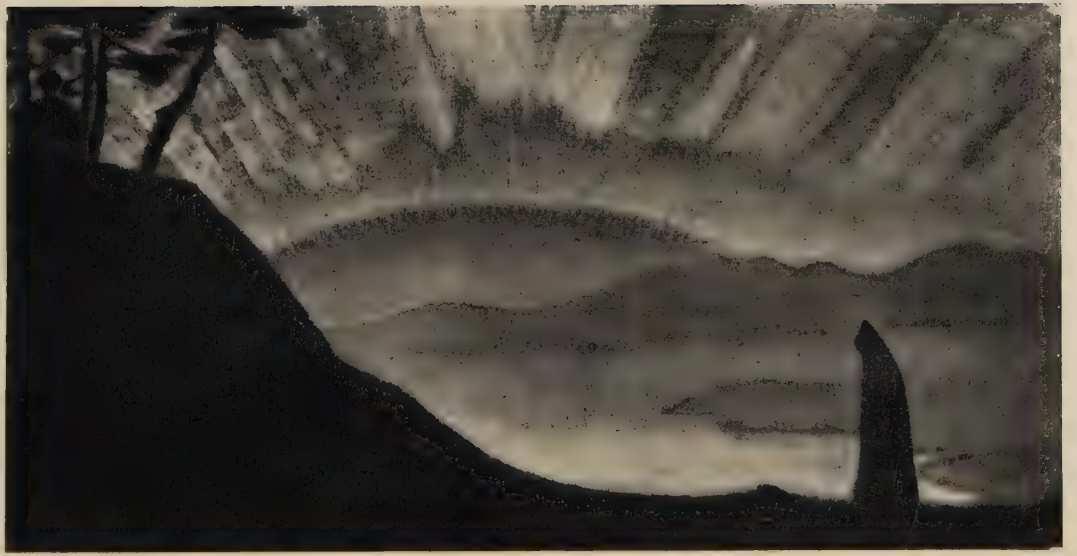
Roerich Museum, New York

MONHEGAN, MAINE
"Ocean Series"
Roerich Museum, New York

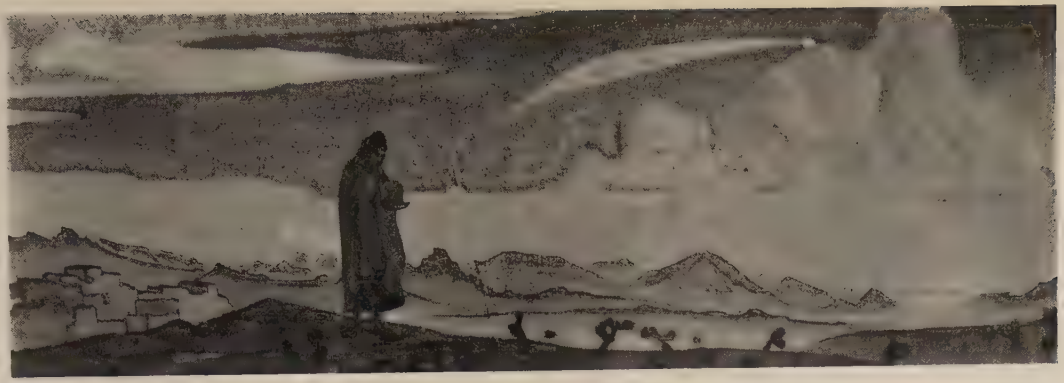
MONHEGAN, MAINE
"Ocean Series"
Roerich Museum, New York

BOOK OF DOVES
"Russian Legend"
Roerich Museum, New York



THE BRIDGE OF GLORY

Roerich Museum, New York



"LEGEND"
Messiah Series
Roerich Museum, New York

"MIRACLE"
Messiah Series
Roerich Museum, New York

SAINTLY GUESTS

Roerich Museum, New York

MUSEUMS AND PRIVATE COLLECTIONS OWNING ROERICH PAINTINGS

AUSTRIA

Vienna: Mietkee Collection.

CZECHO-SLOVAKIA

Prague: Marten Collection.

DENMARK:

Copenhagen: Hagemann, Sheinin, Savitzky and Feigenberg Collections.

ENGLAND

London: Victoria and Albert Museum; Worthing Art Gallery. Private Collections of Countess Benkendorff; Braikevich, Alfred Coates, Cooper, Lady Dean Paul, Bembovsky, Hagberg-Wright, Hubrecht-Northfield and Johnson.

FINLAND

Helsingfors: Athenaeum. Private Collections of Gallen-Kallela, Hvatt, Jarvinen, Lydecken and Strindberg.
Viborg: Private Collections of Crotte, Gourevich, Groenross, Rosenthal, Rudnev, Sheinen and Tumarkin.
Raivola: Kersten Collection.
Sortavala: Private Collection of Frey, Relander, and Solntzev.
Tyriseva: Collection of Andreyeff.

FRANCE

Nice: Livshitz Collection.

Paris: Louvre, Pavillon Marsan; Musee National du Luxembourg. Private Collections of Baron de Baye, Armand Dayot, Maurice Denis, Goloubeff, Jacquin, Levinson, Mello, Pavlovsky, Denis Roche, Roumanov, Sviatopolk-Shetvertinsky; Princess Tenicheva.

GERMANY

Berlin: Tumarkin Collection.
Dresden: Rubin Collection.
Munich: Private Collection.

HOLLAND

Amsterdam: Stuertz Collection.
Hague: Pustochkin Collection.

India

Balpur: Rabindranath Tagore Collection.

Italy

Rome: Galleria Nazionale di Arte Moderna. Private Collection of Kamensky.

Japan

Tokio: Skidelsky Collection.

Latvia

Riga: Shibayeff Collection.

Monaco

Monte Carlo: Collection of Mary Garden.

Rumania

Kishinev: Museum of Bessarabia.

Russia

Kazan: Mantel Collection.
Kiev: Parhomovska Church. Private Collections of Bielashevsky, Filipov, Hansen, Tereschenko and Vlassov.
Moscow: Tretiakov Gallery, Bahrushin Museum, Palace of Grand Duchess Elizabeth, Terminal of the Moscow-Kazan Railway. Private Collections of Burdhjhalov, Chaliapin, Fetissov, Goloushev, Kirshmann, Kassianov, Karishev, Katchalov, Knebel, Koussevitsky, Jakunchikova, Korsinkin, Langovoy, Lokhova, Lopatina, Leonidov, Mardjhanov, Mark, Matveiev, von Mekk, Nemirovitch-Danchenko, Petrov, Pokrovsky, Perzov, Sanine, Serov, Shehtel, Stanislavsky, Stcherbakov, Prince Stcherbakov, Troyanovsky, Tretiakov, Vissotzky and Zimin.
Nijni-Novogorod: Municipal Art Museum.
Odessa: Collections of Ashkinasi and Braikevich.
Perm: Coskresensky Convent.
Peterhof: Palace of the Grand Duke of Oldenbourg.
Petrograd: Museum of Alexander III. Museum of the Society for the Encouragement of Fine Arts, Museum of the Academy of Fine Arts, Museum of the Russian Archaeological Society, Museum of the Russian Archaeological Institute, Museum of the Kuindji Society, Palace of the Grand Duchess of Oldenbourg, Palace of the Grand Duchess Olga.
Private Collections: Aleshin, Allegri, Prince Argutinsky-Dolgoruky, Bakulina, Bajanov, Bejetsky, Beklemishev,

Beliy, Belozvietov, Count Benkendorff, Benois, Bertensohn, Bielkovsky, Block, Botkin, Botkina, Brodsky, Butkovskaya, Burtzev, Comaiko, Crotte, Danilov, Davidov, Dmitriev, Dobichina, Drampov, Dvukraev, Eremeiev, Ermakov, Evreinov, Fabrizius, Fokin, Fenoux, Frolov, Fuks, Count Golenistchev-Kutuzov, Maxim Gorky, Goldberg, Golubeva, Gorielov, Golubev, Gourian, Grigoriev, Groushevsky, Guidoni, Hilse van der Paals, Houdekov, Count Ignatiev, Ivanov, Prince Javahov, Jeverjheev, Karakash, Karatiguin, Kamensky, Kaiser, Kistakovsky, Kisstosser-Kitrossky, Kolosov, Komissarjhevsky, Korovin, Kondakov, Kotovine, Kittner, Kratchkovsky, Krivenko, Krivosheim, Kurbatov, Ldov, Duke of Leuchtenberg, Levin, Lipovsky, Eivshitz, Eopatine, Lubovsky, Makovsky, Makarenko, Mark, Mitussov, Molvot, Napravnik, Neusheller, Nechaev-Maltzev, Nikolsky, Nottgaft, Count Olsoufiev, Baroness Osten-Sacken, Ovsiannikov, Pilenko, Pisemsky, Pletnev, Pokrovsky, Prince Poutiatin, Poliakov, Protopopov, Remisov, Reutern, Rimsky-Korsakov, Rijhov, Rostislavov, Roslavlev, Roerich, Rumanov, House of the Insurance Co. (Russia); Sahar, Sergovsky, Shubin-Pozdieev, Sleptzov, Schneider, Siromiatnikov, Soikin, Soloviev, Strabrovsky, Strutinsky, Steinberg, Stchussiev, Stchiavinsky, Stepanov, Princess Sviatopolk-Chetvertinskaya, Sviatlov, Sviatlovsky, Tchernishev, Princess Trubetskaya, Tickstone, Tokarev, Topper, Ushkov, Vlassiev, Zarubin, Zabelsky, Zbrueva, Yaremitch.
Pochayev: Cathedral.
Pskov: Chapel on Bridge.
Simbirsk: Roerich Collection.
Schlusselburg: Cathèdral of St. Peter and St. Paul.
Smolensk: Tenishev Municipal Art Museum.
Talashkino: Church of the Holy Spirit.
Tsarskoye-Selo: Grand Imperial Palace.
Ufa: Municipal Art Museum.
Viatka: Municipal Art Museum.
Voronezh: Palace of the Grand Duchess Olga.

SWEDEN

Stockholm: National Museum.
Private Collections: Arne, Bjork, Key, Mansson, Nobel, Palmstierna, Rubenstein, Schanzer, Sleptzov, Taube, Thiel, Wohlin.

SWITZERLAND

Geneva: Horvat Collection.

Baltimore: Mr. and Mrs. John Garret.
Berkeley, Calif.: California University, A. D. Kaun.
Boston: Private Collections: Mrs. Mary Munro Longyear, Mrs. Mary Cabot Wheelwright, John Spaulding, Nathan Dole, Charles Pepper.
Buffalo, N. Y.: Private Collection: Mrs. Cornelia Sage Quinton.
Burlingham, Cal.: Private Collection: Jerome Landsfield.
Cambridge, Mass.: Widener Library, Harvard University. Private Collection: Professor Charles R. Lanman.
Chicago, Ill.: Chicago Art Institute.
Private Collections: Mrs. John Alden Carpenter, Mrs. Coburn, Mr. Coini, Dr. Cornelia Debey, Samuel Harper, Robert Harshe, V. Muratore, A. M. Volkoff.
Cleveland, Ohio: Mrs. Cole Collection.
Denver, Colo.: George Eggers Collection.
Detroit, Mich.: Detroit Art Institute, Clyde Burrows Collection.
Evansville, Ind.: Evansville Art Institute.
Honolulu: Miss Eleanor Castle Collection.
Kansas City, Mo.: Kansas Art Institute, Mrs. Ethel Massey Holmes.
Milwaukee, Wis.: Dudley C. Watson Collection.
Minneapolis, Minn.: Mrs. Maurice Flagg Collection.
New York, N. Y.: A. Avinoff, Mrs. Arthur Bookman, Charles Crane, Muriel Draper, Ossip Dymov, Louis L. Horch, Frances R. Grant, S. Golding, Mr. G. Isvolsky, Otto H. Kahn, Mrs. Nina Koshetz, Adolph Lewisohn, Maurice Lichtmann, Mrs. Thompson, A. Sack.
Oakland, Calif.: Oakland Art Association, Dr. William Porter Collection.
Omaha, Nebr.: Omaha Art Association.
Philadelphia, Pa.: Dr. Christian Brinton Collection.
San Francisco, Calif.: Senator J. Phelan, Mrs. Salz, Mrs. Rosenberg, J. Nielsen Laurvik.
Santa Fe, N. M.: Dr. Edgar Hewitt Collection.
Stanford, Calif.: Mrs. Hahn, Mrs. Roy Partridge.
Washington, D. C.: E. B. Hubrecht.

MASTER INSTITUTE
OF UNITED ARTS

Founded in New York, November 17, 1921

MUSIC - PAINTING - SCULPTURE
ARCHITECTURE - OPERA CLASS
BALLET - DRAMA - LECTURE

"ART WILL UNIFY ALL HUMANITY, ART IS ONE—INDIVISIBLE. ART HAS ITS MANY BRANCHES, YET ALL ARE ONE. ART IS THE MANIFESTATION OF THE COMING SYNTHESIS. ART IS FOR ALL. EVERYONE WILL ENJOY TRUE ART. THE GATES OF THE 'SACRED SOURCE' MUST BE WIDE OPEN FOR EVERYBODY, AND THE LIGHT OF ART WILL INFLUENCE NUMEROUS HEARTS WITH A NEW LOVE. AT FIRST THIS FEELING WILL BE UNCONSCIOUS, BUT AFTER ALL IT WILL PURIFY HUMAN CONSCIOUSNESS, AND HOW MANY YOUNG HEARTS ARE SEARCHING FOR SOMETHING REAL AND BEAUTIFUL! SO, GIVE IT TO THEM. BRING ART TO THE PEOPLE—WHERE IT BELONGS. WE SHOULD HAVE NOT ONLY MUSEUMS, THEATRES, UNIVERSITIES, PUBLIC LIBRARIES, RAILWAY STATIONS AND HOSPITALS, BUT EVEN PRISONS DECORATED AND BEAUTIFIED. THEN WE SHALL HAVE NO MORE PRISONS."—*"PATHS OF BLESSINGS."*

310 RIVERSIDE DRIVE NEW YORK

THE AIMS

It is with special cognizance of the needs of the American world of arts, that the Master Institute of United Arts was organized on November 17, 1921. Despite the present plentitude of schools it was felt that there was still needed one which would bring a new message to the legion of those seeking for beauty and for a medium of creation. Primarily, the aim of the Master Institute of United Arts is to instill into its pupils an unswerving devotion to the highest ideals of art. It aims also to bring to youth a new inspiration for the unity of all arts. In the present turmoil men have learned that in art is to be found the one solace, the one bridge of understanding between all humanity. But if the arts would endure and gain strength; if they would accomplish their mission in the need of today's chaos, they must eschew partisanship and unite their forces. The Master Institute of United Arts is aiming to help the achievement of this ideal by imparting to the student not only a profound comprehension of his own medium of expression but also a respect and understanding of the crafts of his fellow artists. With such a broader aspect, we may strive towards that time when creators of all branches will join forces and battle side by side for the coming apotheosis of art.

CORONA MUNDI
INC.
INTERNATIONAL
ART CENTER

HUMANITY IS FACING THE COMING EVENTS OF COSMIC GREATNESS. HUMANITY ALREADY REALIZES, THAT ALL OCCURRENCES ARE NOT ACCIDENTAL. THE TIME FOR THE CONSTRUCTION OF FUTURE CULTURE IS AT HAND. BEFORE OUR EYES THE REVALUATION OF VALUES IS BEING WITNESSED. AMIDST RUINS OF VALUELESS BANKNOTES, MANKIND HAS FOUND THE REAL VALUE OF THE WORLD'S SIGNIFICANCE. THE VALUES OF GREAT ART ARE VICTORIOUSLY TRAVERSING ALL STORMS OF EARTHLY COMMOTIONS. EVEN THE 'EARTHLY' PEOPLE ALREADY UNDERSTAND THE VITAL IMPORTANCE OF ACTIVE BEAUTY. AND WHEN WE PROCLAIM: LOVE, BEAUTY AND ACTION, WE KNOW VERILY, THAT WE PRONOUNCE THE FORMULA OF THE INTERNATIONAL LANGUAGE. AND THIS FORMULA, WHICH NOW BELONGS TO THE MUSEUM AND STAGE MUST ENTER EVERY DAY LIFE. THE SIGN OF BEAUTY WILL OPEN ALL SACRED GATES. BENEATH THE SIGN OF BEAUTY WE WALK JOYFULLY. WITH BEAUTY WE CONQUER. THROUGH BEAUTY WE PRAY. IN BEAUTY WE ARE UNITED. AND NOW WE AFFIRM THESE WORDS—NOT ON THE SNOWY HEIGHTS, BUT AMIDST THE TURMOIL OF THE CITY. AND REALIZING THE PATH OF TRUE REALITY, WE GREET WITH A HAPPY SMILE THE FUTURE."

"BEAUTY AND WISDOM" JULY 11*th*, 1922

THE AIMS

In the carrying out of its aims, as an International Art Center, CORONA MUNDI will pursue the following activities:

To hold exhibitions, and to arrange publications, productions, lectures and concerts.

To arrange touring and loan exhibitions, planning them in all kinds of galleries, factories and schools, even in hospitals, prisons, and in villages far from centers of art.

To buy and sell art treasures and act as agents for all types of art, on the most reasonable basis.

To assist Museums in the completion of their collections, through donations and subscriptions.

To organize artistic and archaeological research expeditions.

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